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HARDING JOINS ARTISTS' LEAGUE

Sends Message of Cheer to Big Mass Meeting at Which Movement is Launched for Election of a Great Palace of the Arts in New York City

Very auspiciously, with earnestness and enthusiasm, the newly organized League of New York Artists launched its movement for the erection of a great palace of the arts, to be known as the Civic Art Forum, at a mass meeting in the auditorium of the Washington Irving high school last Tuesday evening. The purpose of the meeting was for propaganda—to draw the attention of the public. Later on definite plans will be advanced, looking toward the raising of funds and the enlistment of the municipality in the project.

President Harding and Mrs. Harding are now members of the League. A letter was read from the President, accepting associate membership and expressing his sympathy with the League's objects.

"I think you know how much I am interested in everything that will look to the advancement of American arts and artists," he wrote. "I hope your public forum will be a very definite aid in arousing the active interest which is so much needed to effect real results."

The chairman of the meeting was John G. Agar, president of the National Arts Club. Addresses were made by William H. Goodyear, curator of the Brooklyn Museum; by Jay Hambidge, whose rediscovery of the theory of dynamic symmetry used by the old Greeks has aroused so much interest in the world of art; by Howard Giles, chairman of the League; by George Bellows, chairman of the League's technical bureau, and by three representatives of other organizations—Robert Mackay, for the poets; Charles Dana Gibson, for the illustrators, and Charles B. Falls, for the commercial artists.

Mr. Giles in his address declared that the objects of the League, and particularly the project of erecting a great arts palace, were the culmination of efforts that have previously been made.

"We are intensely in earnest from a practical standpoint," he said. "There is nothing new in what we present. The thought has lain close to the hearts of many artists for years. John W. Alexander, the late president of the National Academy, worked long and unsparingly—in fact, he gave his life—to bring about the conditions which, broadly speaking, we strive for."

"The League is not a cultural or social organization in any sense. We all belong to various exhibiting societies, where our work may be shown, and we shall remain members of these societies, but our present and urgent need is to make all artists realize that the League is in no sense a 'close corporation' but an all-inclusive movement by the artists and for the artists, who must bend every effort toward the erection of a Civic Art Forum which shall be equally eligible for all."

Mr. Hambidge urged the establishment of the Civic Art Forum, but dwelled more particularly on another object of the League, which is the promotion of a bureau of research to gather the technical information artists should have, and arrange it in such form that it may be accessible to all. This is an enterprise which Mr. Bellows, as chairman of the League's technical bureau, afterwards explained at greater length.

Unlike all other professions, said Mr. Hambidge, there are no great sources of knowledge on the technique and materials that artists use. "There is a lot of individual wisdom and personal knowledge," he said, "but it is hidden away in the studios and the schools. It is hard work for the artist to try to find out something technical concerning his craft. There are few authoritative works to consult, and such general knowledge as there is, has not been codified and rendered accessible."

Mr. Hambidge said three elements went into the making of an artist—inspiration, knowledge and judgment. The first and the last of these depended upon the artist himself, but the second was difficult to obtain and without it the artist might as well not exist.

Mr. Bellows, before approaching the technical side of the League's work, said:

"We believe that the great city of New York, with its six million inhabitants, should immediately establish a Civic Art Forum which shall clear the way and make free the exposition of all movements and developments in the arts and crafts. Such a Forum must be open alike to all movements, old or new; it should be stimulating to individuals presenting their works and it should provoke active participation and judgment on the part of the people."

"It has long been pointed out, that the es-

(Continued on page 5)

"If It's Art, It's in The Art News"

DETROIT FROWNS ON THE NUDE IN ART

Straw Votes Show Seyffert's Picture Is Most Unpopular in Annual Show, with Dickinson's in "Second" Place

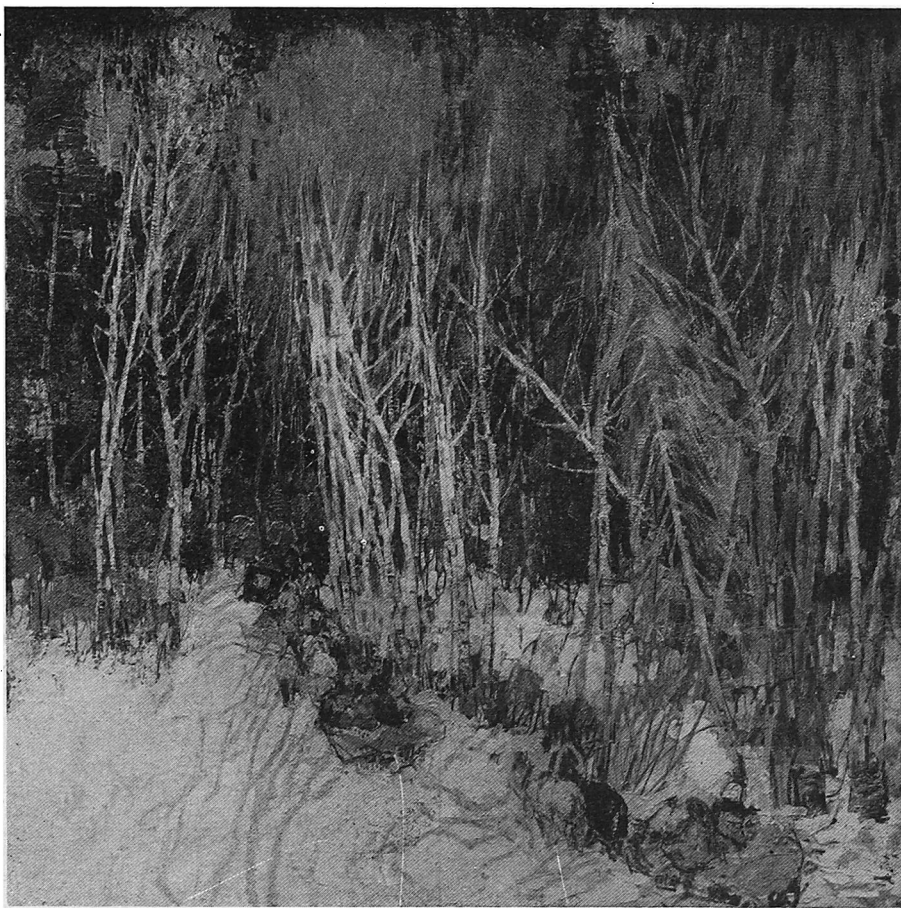
DETROIT.—The AMERICAN ART NEWS told, after the opening of the seventh annual exhibition of American painting at the Detroit Art Institute, how William H. Paxton's "Woman Sewing," a photographic, Vermeer type genre picture, won first place in the "straw vote" taken on the first day. Two subsequent votes have been counted, and this work has remained the most popular.

But a vote has also been taken on the "most

WHAT WILL BECOME OF AUGUSTUS JOHN?

Will the Royal Academy Swallow Him, London Asks, or Will He, Elected an Associate, Swallow the Academy?

LONDON.—The art sensation of the moment, is, of course, the election of Augustus John to the rank of Royal Academy associate, an event which, when it was predicted last year, met with a perfect storm of ridicule and incredulity. It was declared that not only was it impossible that so academic a body as that at Burlington House could ever see its way to admitting such a revolutionary as John to its midst, but that even if such a miraculous



"THE RUSSIAN FOREST"

By LEON GASPARD

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unpopular" picture in the show, and Detroit has taken occasion to vent its displeasure on the nude in art. Leopold Seyffert drew "first place" with a decorative nude female figure—really a very fine work. Sidney E. Dickinson was second with another nude called "The Casement," and George Luks came third in unpopularity with his "Polish Dancer," a striking, strong, masterly figure piece with bright and daring purple surfaces. Reuterdahl and Parcell, with decorative and symbolic pictures of real merit were fourth and fifth respectively.

When the three votes on popularity were tabulated, it was found that Paxton's "Woman Sewing" had nearly three times as many votes as the second choice. George Bellows's "Eleanor, Joan and Anna," a work of Hals-Velasquez-Manet like strength, had risen from fourth place to second. A charming, delicate landscape by Nisbet was third. Kendall's decorative and academic "A Child," which was tenth on the first ballot, finally landed in fourth place. Olinsky's "Adoration," second on the first ballot, finally dropped to fifth place.

The exhibition will last until May 30, and Detroit has time to do a lot more thinking.

Etchings At the City Club

The works of ten etchers, English and American, are shown at the City Club, No. 55 West 44th street. Seymour Hayden is represented by four examples, D. Y. Cameron by six, Muirhead Bone by one, Charles Meryon by four, James McNeil Whistler by four, Henry Winslow by four, John Taylor Arms by four, Earl Horter by two, and Leigh Hunt by two.

Mr. Robinson Back From Long Trip

Mr. Edward Robinson, director of the Metropolitan Museum of Art, arrived home Wednesday on board the *Olympic*, after a six months' leave of absence. Mr. Robinson passed part of his time while abroad with the Museum's expedition in Egypt. He also visited Greece, Italy, France and England.

SHOW NATIVE ART, COPLEY TO KROLL

Retrospective Exhibition by the Junior Art Patrons Shows Falsity of Assertion "America Is Young in Art"—Even the Modernists Are Represented

The Retrospective Exhibition of American Art arranged by the Junior Art Patrons of America, under the direction of Mrs. Albert Sterner, should furnish food for thought to the group of pessimists who are constantly patronizing us with the everlasting platitude, "America is still young in art." Some of the finest examples in the collection date back to the early XVIII century, when Benjamin West, John Singleton Copley, Thomas Sully, Gilbert Stuart, Rembrandt Peale, Jeremiah Theus, Charles Wilson Peale, John Woolaston, John Vanderlyn and others of like merit were contemporaries in an art that for knowledge of character, technical perfection and sincere expression has scarcely been surpassed by any country, at any time, despite change of style and novel mannerisms.

The first gallery is devoted entirely to works, mainly portraits, by some thirty of these painters, and a rare opportunity is offered for the study of the art of early Americans who, while necessarily influenced by European traditions, owing to lack of facilities at that time in this country, prove nevertheless that they were talented to a degree equal to their foreign confreres.

John S. Copley, born in Boston in 1737, was mainly self taught and did not go to Europe until he was nearly forty, when his talents met with royal welcome and he was made a member of the Royal Academy. Mrs. Herbert L. Pratt has loaned three of his works, portraits of Mr. and Mrs. Blackmore, and Colonel Harris. David Johnson, born in New York in 1827, was also self taught; his portrait of Edwin Forrest is proof of his ability. S. F. B. Morse, inventor, painter and sculptor, Elias Metcalf, John Neagle, Jeremiah Theus, Rembrandt Peale, Samuel Rowse and John Woolaston were also distinct American products. Frederick S. Church, born in Grand Rapids, Mich., in 1842, had Walter Shirlaw as his only instructor; he is represented by "Konigsee," a decidedly interesting example, loaned by Mrs. Henry Fairfield Osborn.

The Vanderbilt and centre galleries are given over to works by later Americans, dating from the Hudson River School down to the present time. James McNeill Whistler, William Morris Hunt, Homer Martin, A. H. Wyant, Eastman Johnson, Winslow Homer, John Twachtman, George Fuller, Abbott Thayer, Albert Ryder, R. A. Blakelock, Frank Duveneck, J. Francis Murphy, John W. Alexander, J. Alden Weir, George de Forest Brush, Carroll Beckwith, William M. Chase and Henry R. Poore form an interesting group of the older artists.

Importance is given to a group of seven works by George Bellows, in the Vanderbilt gallery, and space has been found for nine examples of his Rockwell Kent's decorative Alaskan subjects, so compelling in their poster like effect. Eugene Higgins is represented by seven of his deep toned, mysterious figure compositions. Albert Sterner shows nine works. Varied periods of the art of Arthur B. Davies may be studied in nine examples. Robert Henri is well to the fore with six oils, among which is his lovely "Ballet Girl," an early work fine in quality.

There is a beautiful design, "The Butterfly Orchid," by Henry Golden Dearth, from the last epoch of his career, lent by Mrs. George Pratt; an interesting screen decoration by Robert Chanler, one of Thomas Dewing's best compositions, "Reading," jewel-like in quality; John S. Sargent's "Graveyard in the Tyrol" is not representative of his last work, but "Reclining Figure," lent by Robert Treat Paine, II., shows him in better vein.

That American painting of the present day may be thoroughly studied at this "retrospective exhibition" is vouchsafed by the fact that there are examples by artists of such divergent tendencies as Man Ray, James Preston, Maurice Prendergast, Power O'Malley, Violet Oakley, Edward Redfield, Elmer Scofield, Everett Shinn, John Sloan, Eugene Sneider, Robert Spencer, Edmund C. Tarbell, Walter Ufer, Maurice Fromkes, Daniel Garber, Marsden Hartley, Childe Hassam, Charles W. Hawthorne, Lillian Genth, Leon Kroll, Ernest Lawson, George Biddle, Gifford Beal, Jerome Myers, Henry McFee, Gari Melchers, William M. Paxton, Cecilia Beaux, Mary Cassatt, Paul Burlin, William Carrigan, Emil Carlsen, Sloan Bredin, Lydia Field Emmet, Hamilton Easter Field, John Olinbee, Frederick Frieseke, Charles Curran, Paul Dougherty, John Carlson, Howard Cushing, Kenneth Frazier, Charles H. Davis, Louis Bouché, Samuel Halpert, Richard Miller, Hayley Lever,

Bronze Is Stolen from Salon

PARIS.—A theft was committed in the Grand Palais at the Salon de la Société Nationale, when a small bronze statue representing a Madonna, valued at 3,500 francs by the artist's son, was removed from the collection of works by the late sculptor Alfred Lenoir.

It Depends On You

"Your paper should be read in the South. We need it here very much, all over the country, and in every art association." This, from Mrs. J. S. Garrison, of Charleston, S.C., is a sample of the letters that are coming from all over the country. In very truth THE AMERICAN ART NEWS can be a power in the spread of the American art movement. But this power depends altogether on what YOU do to gain circulation for it. Find that additional subscriber TODAY!

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ing Calder, Jo Davidson, Hunt Diederich,
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Hyatt, John Gregory, Daniel Chester French,
Isador Konti, Gaston Lachaise, Malvina Hoff-
man, Mario Korbell, Janet Scudder, Edmond
Quinn, Evelyn B. Longman, Frederick Mac-
Monnies, Mahonri Young, Augustus S.
Gaudens, John Storrs, Edward McCartan, R.
Tait McKenzie and A. Phimister Proctor.

—L. M.

Very Likely, It Can't Be Done

No, it won't do. Just as they said, a jury
won't do for the Independent Artists. Their
exhibitions have got to be a free-for-all and a
picnic, or else nothing.

International Studio has tried it, and the re-
sult is now on view at the Anderson Galleries.
International Studio, with the best intentions
in the world, acted as a "jury" on the last ex-
hibition of the Society of Independent Artists
and picked out fifty works that it considered
would make a select and vital show. But the
thing is flat and dead, whereas there was lots

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of life on the Waldorf roof. It seems in vain
to look for the reason. Maybe it is because
there is a natural antipathy between the art
of the Independents and a "jury."

Down at the Pennsylvania Academy, in
Philadelphia, they are holding an exhibition of
the American Modernists that is vibrating
with life and that is distinguished by original-
ity. But in the Anderson Galleries show there
is neither of these two qualities. Nearly all
the pictures look as if their authors were imi-
tating Modernism rather than creating it. May-
be somebody can explain it.

Out of the fifty pictures there is just a bit
of electricity in Paul Burlin's dynamic
cubistic-futuristic "Forces in Motion," in
Edwin Booth Grossman's Cezannesque "Land-
scape," in Gardner Hale's light and linesome
"Olive Gatherers" and in Alice Morgan
Wright's "Medea." The latter, a marble
sculpture, is the best thing in the display, but
the other works mentioned do not even do jus-
tice to their creators.

Won't somebody please explain it?—P. B.

Surprising Work by Mrs. Cowdery

A group of painters of such international
reputation as Renoir, André Derain, Jules Pas-
quin, Maurice Prendergast, Walter Pach,
George F. Of, Helene Lungerich, Maurice
Utrillo and Leon Joseph Hart, who form the
present exhibition at the Brummer Galleries,
43 East Fifty-seventh street, through May, are
recommendations in themselves, for the work
of these artists, the majority of whom have
long excited the art world, needs little com-
ment.

But, in addition to these skilled painters,
there is a collection of small landscapes by an
American woman, Mrs. Jennie Van Fleet
Cowdery, who has been painting perhaps less
than a year, but who has already caused a
decided stir among artists and critics. With
the utmost naïveté and with no ambition to
succeed beyond her fellows, evidencing in her
work the pure joy she feels in its execution,
she has succeeded in presenting Nature's beauty
as she sees it with eyes of love, deep feeling
and simple emotion—results that many a
trained artist has failed in achieving. She
has an inherent talent for design, and, follow-
ing no school, she presents woodlands, pastoral
scenes and landscapes in a personal manner
that is sincere and true.

—L. M.

Bellows Lithographs Shown

The Keppel Galleries, No. 4 East 39th
street, are holding an exhibition of lithographs
by George Bellows. The power of this artist
to delineate character and portray action never
fails in this branch of his art. Among the
most noteworthy of the works in the present
display are his well-known "Dance in a Mad-
house," his "Murder of Edith Cavell," which
caused such varied comments when shown in
oil; "An Artist's Evening," introducing por-
traits of Robert Henri, Mrs. Henri, James But-
ler Yates, Mrs. Bellows and the artist himself;
and "Benediction in Georgia," a clever satire on
a white Georgian dominie preaching the Gos-
pel to a crowd of negroes.

His old but always good "Stag at Sharkey's"
is welcome again. "In the Park," "Prelim-

inaries to the Big Bout," "Sunday, 1897," "Re-
ducing," "The Critic" and other well-known
works make this one of the most interesting
of the "black and white" shows of the season.

Schmidt's Work Full of Promise

Carl Schmidt, a young painter of decided
promise, is showing a group of pastels at the
Babcock Galleries through May 28. He ex-
presses a feeling for design and obtains an
interesting decorative quality in all of his
work. He appears to lean strongly toward
brilliant hues. In some of the pictures his
shadows are too obvious and lack the subtle
quality that would enhance their interest. His
figures, however, show good construction.

"Sewing Indoors" is an interesting com-
position, "Daffodils" is a well-organized still life,
"Doughboy" is modeled with conviction,
"Nursing the Baby" and "Young Mother" have
sentiment and "Peach Blossoms," "Road to
the Creek," and "Tea," a girl in a brilliant green
sweater, are subjects chosen with good taste.

Bird Pictures; Ship Models

A collection of water colors by Louis
Fuertes, showing various phases of bird life,
forms an attractive feature of the May ex-
hibition at Kennedy's, 613 Fifth avenue.
Pheasants, ospreys, owls, flamingoes and ducks
are presented in a decorative manner.

At these galleries there are also a number
of ship models of interesting design and his-
torical import. An old English East Indian
sailing vessel, cut and designed in bone, is
worthy of study. An English man-of-war,
also a bone model of the design of 1750, which
shows eighty-four guns, is a remarkable piece
of workmanship, and an English "second rater,"
in bone, is patiently worked out in detail.

Color Etchings by Senseney

A collection of color etchings by George
Senseney is on view at the Brown-Robertson
Gallery, No. 415 Madison avenue, through May
21. This artist is one of the best of American
color etchers. The present display includes a
Connecticut series of eleven examples. In
many of these compositions there is deep feel-
ing and fine quality. Especially good is his
light and shade, and the textures are remark-
able. The exhibition contains five recent
works—"Moonrise," which reveals fine senti-
ment; "Sunset Glow," with beautiful light;
"Nocturne," poetic in rendition; "Sunset
Glow" and "Mill River."

Delightful Group of Etchings

The Ackerman Galleries, 10 East Forty-sixth
street, are showing a group of etchings by
W. Lee Hankey, Edmund Blampied, Troy Kin-
ney and Roland Clark. The display, it will be
seen, represents the work of some of the best
etchers of the time.

Blampied, well known in England, displays
a knowledge of animal life and character, and
especially of horses, that places him high in
the scale. "Morning Bathers," "Returning to
the Stables" and "Tethered" are some of his
best.

Hankey, who has made his home at Etaples,
France, for a number of years, shows inter-

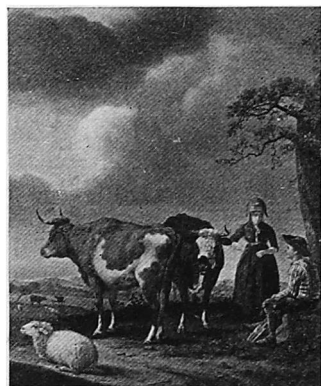
esting French types, but there is a mother and
child group, "La Mechanté" (The Naughty
One), that for character, pathos and emotion
is likely to become his most popular work.
Troy Kinney's graceful line, lightness, deli-
cacy of touch and rhythmic movement were
never better exemplified than in the present
group, of which "Allegro," "Adeline Genée,"
"Soul of the Vine" and "Pavlova and Violin"
are typical. Roland Clark confines his subjects
to ducks and duck hunting. "Flight of the
Broad Bills" is good in action, and "Old
Squaws," "At Bay" and "The Raider" are
equally well presented.

—L. M.

"Sixes and Sevens" Will Open June 1

Artists who are planning to spend their sum-
mer at Provincetown, Mass., will be glad to
know that "Sixes and Sevens," the resort that
was established last year on the "old wharf" by
four young painters and became the most popu-
lar amusement place in the Cape Cod region,
will be opened again about June 1 by "the
boys."

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BACON OLD MASTERS ON VIEW IN BUFFALO

Memorial Exhibition at Albright Gallery Includes Many Famous Paintings and Collection of Chinese Ceramics

BUFFALO.—The greatest art event of the season in Buffalo was the opening this week of the memorial exhibition at the Albright Gallery of old and modern masters and objects of art from the collection of the late Edward R. Bacon, of New York. The collector's old home was in Buffalo, where he began the practice of law many years ago, before he embarked on his financial career.

The public, while it knew Mr. Bacon was an art collector, was not aware of the extent of his purchases. He was a conspicuous figure in the financial world, but he kept himself out of the public gaze as a connoisseur. His New York house, his home in the country, his country place in Aberdeenshire, Scotland, and another house in Paris, were literally crammed with old masters, yet no one outside of his personal friends knew it. When he bought anything in Paris, London or New York, the picture or object of art was delivered to a third party and Mr. Bacon's name was not known in the transaction.

It is related that Robert W. DeForest, president of the Metropolitan Museum of Art, when he called at the Bacon home some time ago to express his thanks for the gift of a fine example of Van Dyck to the Museum, instead of remaining a few minutes stayed the rest of the afternoon, and expressed his astonishment at finding himself face to face with paintings he had thought were hanging in European collections.

Among the notable pictures in the memorial exhibition are Fragonard's "Le Serment d'Amour," a master work by Nattier and a group of Romneys. There are several Raeburns, including the celebrated "Mrs. Hart," whose high price at auction had much to do with starting the present vogue of the Scotch portraitist.

Turner's "Battle of the Nile," which got the artist into the Royal Academy in 1799, is another feature. Unlike the painter's later work, being almost as full of detail as a marine by a seventeenth century Dutchman, the beholder is impressed with the idea that it would be just the thing to fill the gap in the Turner Room at the National Gallery in London.

The Dutch painters are especially well represented. Among the early Italian masters are examples by Filippo Lippi and a fine "Madonna and Child" by Ghirlandajo. The Bacon collection is surprising on account of its uniform quality and range. It was the habit of the collector to keep weeding out as his experience grew.

The collection of ceramics formed by Mr. Bacon, included in the exhibition, is rich in fine and rare specimens from old China. Besides porcelains, there are wonderful jades and sculptures in stone, bronze and pottery that reach back to the freest and most spiritual period of Chinese art.

Accepts Appointment as Director

Frank von der Lancken, of the Memorial Art Gallery, Rochester, has accepted an appointment as director of the School of Arts and Crafts of the Chautauqua Institution, at Chautauqua, for the season of 1921. He exhibited this month a number of his own paintings at the Syracuse Museum of Fine Arts. Mr. von der Lancken is a native of Brooklyn.

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Announcement of Auction in Brussels
Recalls Part Connoisseur Played in
Building Up the Royal Museum There

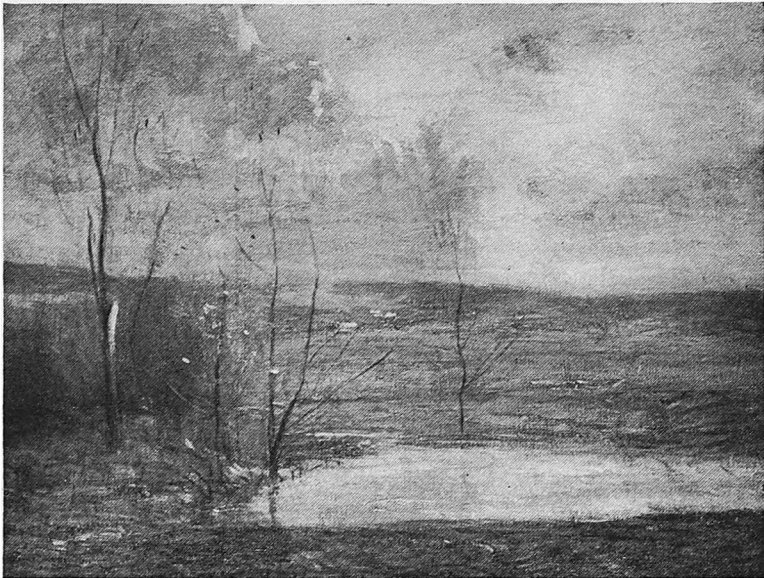
The announcement from Brussels that the art treasures of the late Charles Leon Cardon, president of the trustees of the Brussels Royal Museum, are to be dispersed at auction in that city on June 28, 29 and 30, recalls the part that this eminent connoisseur played in the building up of the institution of which he was the head.

M. Cardon started public life as an architect, and soon gained such prominence in his pro-

KROLL GETS FIRST PRIZE IN DELAWARE

Spencer Wins Landscape Honor and
Miss Fiske Portrait Prize at Ninth
Annual Show of Wilmington Society

WILMINGTON, DEL.—At the ninth annual exhibition of the Wilmington Society of the Fine Arts held in the ballroom of the Hotel du Pont, the Fosdick memorial prize for the best painting was awarded to Leon Kroll's "A Day in August." The Mrs. W. K. du Pont landscape prize went to Robert Spencer's "Green River," and the Samuel Bancroft, Jr., portrait prize to Gertrude Fiske for her portrait of Charles H. Woodbury, which last year



"THE POOL"

By J. FRANCIS MURPHY

In the Memorial Exhibition at the Macbeth Gallery.

fession that he was appointed by King Leopold II as architect of the royal household. About thirty years ago he became a trustee of the Royal Museum and soon thereafter was recognized as the most active member of that body. Later he became president of the board of trustees and assumed the virtual guidance of the Museum's affairs.

It is but natural that such a man would surround himself with beautiful things in private life. His house at 63 Quai Bois a Bruler became in itself a small museum.

The announcement printed elsewhere in this issue of THE AMERICAN ART NEWS mentions only a few of the more important paintings, and does not call attention to the wealth of highly interesting furniture of the XIV and XV centuries, and the very remarkable wood carvings that are known among connoisseurs throughout the world.

Mr. Cardon died on July 18, 1920, and the heirs have arranged for the dispersal of his collection under the direction of the well-known expert, Joseph Fievez. The sale will be one of the most important art events in Europe of the coming summer.

Pictures Leave Italy Despite Embargo

LONDON.—How is it that, although the exportation of works of art from Italy is prohibited, Italian masterpieces are continually finding their way to London from the land of their birth? Within the last few weeks several works by eminent painters, who shall remain unnamed, have arrived in this country, despite the fact that they are of a calibre which would surely bring them within the meaning of the act.

Perhaps a further act prohibiting "Cruelty to Collectors" has been passed with the object of making traffic in such masterpieces as easy as possible!

L. G.-S.

obtained a similar distinction at the Connecticut exhibition.

The prize given by Mrs. Charles Copeland, in memory of Howard Pyle, for the best illustration, was awarded to Dean Cornwell for his "The Valley of Silent Men."

Daniel Garber's "Spring Time" attracted much attention. Clifford Ashley's "Grayhound" and other pictures of ships were the center of interested groups. Frank Schoonover's "Approaching Storm" was exquisite both from a technical and an artistic imaginative standpoint. Charles A. MacClellan's charcoal portrait of Miss Sarah Townsend was much admired.

Following were the juries for the exhibition: Jury of selection—Robert Spencer, chairman; Arthur Maris, Herbert D. Stitt, Stanley M. Arthurs, Charles A. MacClellan, Paul King, Clifford W. Ashley.

Jury of award—Irving R. Wiles, chairman; Edward W. Redfield, Chas. E. Chambers.

Hanging committee—Frank E. Schoonover, chairman; Mrs. Thomas W. Miller, Mrs. Frank O. Whitlock, G. Morris Whiteside, 3d.

Louisville Wants an Art Gallery

LOUISVILLE, Ky.—A movement is on foot in Louisville for the establishing of an art gallery. William Sawitzky, of New York, in an address to the Woman's Club pointed to the fact that Ohio has seven public art galleries, while Kentucky has none.

Mrs. Burgess Heads Omaha Society

OMAHA, Neb.—The Omaha Society of Fine Arts has re-elected Mrs. Ward M. Burgess president. During the season now ending the society has held nine exhibitions at the public library, under the direction of Maurice Block.

J. FÉRAL

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FEDERATION OF ARTS TO MEET WEDNESDAY

Much Interest Attaches to Gathering
at Washington on Account of Movement
for Art Post in the Cabinet

Especial significance attaches to the twelfth annual convention of the American Federation of Arts, which will meet in Washington next Wednesday, on account of the movement for the establishment of a Fine Arts Department in the American Government, whose secretary shall have a place in the cabinet. President Harding is known to be interested in the plan, and Secretary of the Treasury Andrew W. Mellon, who for many years has been an art collector, is counted on to support the project.

The convention will be held at the Corcoran Gallery of Art. As can be seen from the programme, printed below, many topics of live interest to the art world will be discussed.

The annual meetings of the Federation, which is composed of 263 chapters in forty states, serve to crystallize sentiment on matters affecting art.

The Federation, which maintains offices in Washington and New York, as well as centers in California and Nebraska, keeps fifty traveling exhibitions on the road, covering paintings, prints, photographs, handicrafts, industrial and commercial art, architectural and civic art, and sculpture, each shown in a different city every month.

Following is the programme of the convention:

WEDNESDAY, morning session—Address by the president, Robert W. deForest; Reports by the secretary, Leila Mechlin, the treasurer, Charles D. Norton, the extension secretary, Richard F. Bach, the western office, Paul H. Grummann; Demonstration of illustrated lectures circulated by the Federation.

WEDNESDAY, afternoon session—Topic, "Art and the People": "Art in the Home" (Better Homes Institute), demonstration by Ross Crane, Art Institute of Chicago; "Art in State Affairs," L. M. Chubbuck, director of art department, Massachusetts State Fair; "Art in the Public Library," Mary Powell, art department, St. Louis Public Library; "Art in the Schools," Allen Eaton; "The Alliance of the Arts," John F. Braun, president Philadelphia Art Alliance.

WEDNESDAY, 5 p.m.—Inspection of British Arts and Crafts Exhibition, Corcoran Gallery of Art.

WEDNESDAY, evening—Reception at National Gallery of Art and exhibition of official war portraits by American artists.

THURSDAY, morning session—Topic, "The Artist's Point of View": "Sculpture," Herbert Adams; "Mural Painting," J. Monroe Hewlett; "Illustrations," George Harding; "Etching and the Graphic Arts," John Taylor Arms; "Architecture" (illustrated), Albert Kelsey.

THURSDAY, afternoon session—"Professional Art Problems": general discussion (30 minutes each subject): "Prizes—Do They Stimulate Art?" "How to Promote the Sale of Works by American Artists?" "The Copyright Law as Related to Art—Should It Be Amended?" "Art Writing—How Can It Be Improved?" "The Handicrafts—How Can They Be Encouraged?"

THURSDAY, 4:30 p.m.—Mrs. Harding's reception to the delegates at the White House.

THURSDAY, 8 p.m.—Inspection of the Fennell Whistler collection. Print Division. Library of Congress.

FRIDAY, morning session—"Educational Work": "The Art Education We Need," Leon L. Winslow, University of State of New York; "School of Illustration and Commercial Art for Disabled Soldiers," W. A. Rogers, director; "The American Academy in Rome," Charles D. Norton, trustee; "The Tiffany Foundation," Stanley Lothrop, director; "The Peterborough Colony," Mrs. Edward MacDowell, director.

FRIDAY, afternoon session—"The Art Museum": Demonstration of Methods of Appreciation of Music (musically illustrated), Thomas Whitney Surette, director of Music, Cleveland Art Museum; "Art Museum Problems," open discussion.

FRIDAY, 5 p.m.—Visit to Phillips Memorial Gallery.

SATURDAY—Excursion to Mount Vernon.

Loan Exhibition at Youngstown

YOUNGSTOWN, O.—This city is having a "loan exhibition" of paintings by well-known artists, at the Butler Art Institute, the canvases being provided by local collectors.

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PARIS ART DEALERS SPLIT IN TAX WAR

New Syndicate Is Formed to Conduct
More Vigorous Opposition to State's
Regulations Governing the Art Trade

PARIS.—A division has occurred in the "Chambre Syndicale de la Curiosité et des Beaux-Arts" and a second association called "Syndicat des Marchands de Tableaux, Objets d'Art et Curiosités" has been constituted under the presidency of M. Marcel Nicolle, of Trotti's & Co., Place Vendôme, with MM. N. Wildenstein and Jacques Séligmann, as vice-presidents, MM. A. Lion and Y. Helft, secretaries, and M. E. Bouet, treasurer, with a membership of one hundred already.

They have made the following declaration to the press:

"A group of dealers have combined with the object of remedying the present crisis in the art and antiquity trade. They have decided upon the constitution of a new association entitled Syndicat des Marchands de Tableaux, Objets d'Art et Curiosités, whose purpose is the active defence of the interests of the corporation.

"First and foremost the syndicate proposes to study the prohibition and taxation question which is so vital to trade. The new syndicate considers that on this point intelligent co-operation with the government authorities, which have been inadequately informed hitherto, will lead to the revision of costs which, often exceeding the limits which permit the exercise of trade, have by their prohibitive rates the effect of handling trade and arresting revenue which, under other circumstances, would be profitable to the State."

To this declaration M. Jonas, president of the Chambre Syndicale de la Curiosité et des Beaux-Arts has answered as follows:

"A few isolated dealers are just now making efforts to give rise to a division in the Chambre Syndicale de la Curiosité et des Beaux-Arts and are striving to paralyze the gigantic efforts of the governing board to obtain the repeal of laws detrimental to our trade.

"You will very shortly have occasion to learn that the efforts of your board have not been vain and that positive results have been obtained. You will also see that we have succeeded in convincing the authorities that they should modify the tax on the turnover. A bill has been filed to this effect and will be the object of a debate at the Chamber of Deputies shortly.

"At present, all of our efforts are directed towards obtaining the repeal of the unbearable regulations to which we are submitted under the bill passed on August 31, 1920, on the exportation of art-objects. We are aiming straight for the goal: the only thing which can appease us is the repeal of this law and the suppression of every kind of formality at the Customs House when art works leave the country. This goal we confidently hope to attain in a few months."

Opposition is always fruitful of results and if the present conflict should result in improving the situation more rapidly than the single efforts of the Chambre Syndicale de la Curiosité et des Beaux-Arts, it will have been to everyone's advantage. —M. C.

Luis Ruiz Spanish Antiques to Be Sold at Auction This Week

Dispersal will begin Tuesday afternoon at Clarke's, No. 42 East Fifty-eighth street, of a collection of Spanish antiques formed by Senor Luiz of Madrid. There are more than nine hundred items and the sale will consume the rest of the week.

Several features are of more than ordinary interest, among them a group of seventeenth century silver cathedral lanterns, now greatly prized by decorators. There are primitive Spanish paintings in their original Gothic frames, also old wood and stone Gothic carvings, barguenos, cabinets, chests and chairs, as well as an assemblage of early Spanish iron work. Among the textiles are carpets of the sixteenth and seventeenth centuries.

Studio Gossip

The Saimagundi Club's new art committee is as follows: Frank De Haven, chairman; Edmund Greacen, Walter Jack Duncan, Ernest Ipsen. The "Get-Away" dinner, which marks the end of the season's art activities, took place last night. The summer show will open next week and continue through October.

Irving Couse left his Sherwood studio yesterday for his summer home at Taos, N.M., where he will paint until the late autumn.

Jane Freeman, who has just completed a charming portrait of a young girl at her Carnegie Hall studio, plans to leave New York about June 1 for her Provincetown, Mass., summer studio, where she will remain until late in October.

Caroline Bean spent the winter painting pastel portrait drawings at Palm Beach, where she met with decided success. One of her most successful works was a presentment of Mrs. E. R. Thomas. Other subjects were Mrs. Barclay Marburton and her daughter, Blossom Forbes-Robertson, Ethel Levy, Miss Florence Crosier, Mrs. Leland Strong and Mrs. E. T. Stotesbury. At an exhibition there of her charming New York street scenes several found purchasers. The artist is now at her studio, No. 140 West 57th Street, but plans to leave about June 1 for her summer home at Westport, Conn.

Mrs. Marion Boyd Allen, of Boston, has been in New York for the last week, finishing a portrait of Mrs. Albert Bunker of Yonkers, and another of John Lane, the publisher, who recently came from London.

Ballard Williams recently returned from California, where he did some landscapes that are said to be among the best of his productions. He will soon leave his studio, No. 27 West 67th Street, and paint during the summer about his home at Glen Ridge, N.J.

John Fry and Georgia Timkin Fry, who spent the winter in Florence, Italy, where they had a home and studio for some years prior to the war, recently returned to New York, bringing back their collection of rare art works, which they found intact. They will spend the summer at their studio at Greenwich, Conn.

At her studio in the Rodin Building, Elsie Southwick Clark has recently completed an interesting portrait of Mrs. A. G. Learned, wife of the artist.

At his studio, No. 45 Washington Square, Stewart Reinhart is showing a recently completed portrait of Mrs. Ruth Anderson done in an individual and personal manner. His presentment of Mrs. Gilbert Lucas, of Baltimore, is unusual in design and individual in color combinations.

Abastenia St. L. Eberle has had a busy winter at her studio, No. 206½ West 13th Street, modeling portrait busts. During the summer she will complete a commission for a fountain.

R. Herndon Smith, whose exhibition at Mrs. Malcom's Gallery has met with success, is painting portraits and landscapes at his studio, No. 206½ West 13th St.

Charles P. Gruppe has just closed an unusually successful exhibition at the Beard Galleries, Minneapolis. The display included several of his well known Dutch landscapes, subjects painted near New York and a few figure works. Some twenty-five canvases were shown of which a large number were sold. The artist is now in Chicago completing some commissions. He will return to New York in a few weeks.

The Concord Art Association, Concord, Mass., is showing a collection of etchings by John W. Winkler at Miss Elizabeth Roberts Studio, through May 16. The works are individual in treatment and unusually interesting in design and execution.

Edith C. Phelps expects to leave New York this month for her summer home at Provincetown, Mass., where she will paint until the Autumn.

Cullen Yates' important canvas "Indian Summer," which was much admired during his recent exhibition at the Arlington Galleries, was sold last week to a collector in Los Angeles,

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Cal., while on exhibition there. His "After Rain" was purchased recently by a Cincinnati collector. He plans to leave his Van Dyck studio at the end of the month for his summer home at Shawnee, Pa.

"Sunlight and Joy" by Edward Dufner won the popularity prize at the Charcoal Club exhibition in the Peabody Galleries, Baltimore.

Everett L. Warner is spending some months in a little town at the foot of the mountains in San Jacinto Valley, California.

Mrs. Clara Weaver Parrish is giving up her studio at No. 39 West 67th street and is contemplating spending the coming winter in Egypt.

Prosper Senate, who has one studio near Boston and another in Capri, Italy, set up his easel in still another in Hamilton, Bermuda, this winter. One of his Bermuda landscapes was greatly admired by the Governor Sir James Willcocks, and Lady Willcocks, and was purchased for the walls of Government House.

It is expected that these pilgrimages to the big New York exhibitions will become regular features in the New Jersey federation's work, and that next year the Pennsylvania Academy will extend an invitation to the Philadelphia show.

Wayman Adams has left his Sherwood studio and is now in Indianapolis, where he is painting a group portrait of the four veteran Indiana artists, T. C. Steele, William Forsyth, J. Otis Adams and Arthur Stark. When his commissions in Indianapolis are completed, he will continue his journey to Texas, where he will remain all summer.

Anna Vaughan Hyatt plans to leave New York next week for her summer studio at Lanesville, Mass., near Gloucester.

Robert Tolman has leased his studio at 108 West Fifty-seventh street for the Summer and will leave New York next week for Lyme, Conn., where he will paint until the Autumn.

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ARTISTS WILL SEEK PUBLIC AT AUCTION

Marsden Hartley, American Modernist,
and James N. Rosenberg Arrange
Unique Sale at Anderson Galleries

Perhaps the most unusual auction sale of paintings in the whole history of American art will take place next Tuesday evening when the pictures of James N. Rosenberg and of Marsden Hartley, American Modernist, will be dispersed at the Anderson Galleries. Both painters take this unique method of "finding their public."

"Why wait for death or the dealer?" says Mr. Rosenberg in the preface to his section of the catalogue. "I painted these pictures for the fun of it, I am selling them for the fun of it, and I trust no one will buy them except for the fun of it."

The preface to the Hartley section of the catalogue is written by Alfred Stieglitz, who, though "291 Fifth Avenue" is no longer his gallery, yet is staunch in his old rôle as the friend of what is new in art. Says Mr. Stieglitz:

"As a last resort, why should not Hartley be a witness at his own 'In Memoriam Sale'? Perhaps, in spite of art dealers, art institutions, in spite of the stereotyped 'no one has any money for art these days,' Hartley, through the auction room, may find his public; may find a means to continue his work for a few years 'free' from the spectre that makes genuine work impossible—free to mature."

"And who knows but that this Hartley experiment may not lead other American Moderns, as fine in spirits, as worthy in achievement, as unbusinesslike as Hartley, to try this new means of proving that in spite of the lamentations of art dealers and art philanthropists, there are Americans who not only believe in struggling Young America and its art, but are also ready to aid in its work."

Mr. Hartley will sell 117 pictures, some in oil and some in pastel, consisting mainly of his impressions of landscape from such diverse sources as Maine, New Mexico and Bermuda.

The pictures will be on exhibition at the Anderson Galleries, Park Avenue and Fifty-ninth Street until the time of the sale.

London Sees Mrs. Whitney's Sculpture

LONDON.—The collection of sculptures by Mrs. Harry Payne Whitney, recently shown in Paris, is now on display in London, at the McLean Galleries.

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DADAISTS HAVE REAL "VARNISHING DAY"

Pour Whole Can of Mastic Over Painting at "Salon" — Phosphorescent Spooks Deliver Address of Welcome

PARIS.—The Dadaists had the time of their lives at the opening of the "salon" in their Avenue Kleber headquarters. They performed such "insane" capers that they brought down the outraged wrath of all the sober and self-respecting element of the French capital. The Dadaists have done nothing but laugh ever since, for be it known that the adherents of the cult are not really crazy. They write meaningless poems and paint meaningless pictures just to taunt the world with what to them appears to be its meaninglessness. And nothing pleases Dada better than to have the world fly into a rage.

The Dadaists held perhaps the only real "varnishing day" that has transpired for a century. They gathered around a certain picture and while a committee recited meaningless words that symbolized their contempt for the meaninglessness of all art exhibitions (including Dada displays), another member took a huge can of the most expensive varnish and poured it over the picture.

Another take-off was on the spiritualist craze that has swept the world since the war. The lights went out and phosphorescent spectres emerged from trapdoors and, all speaking at once in a hodge-podge of meaningless words, delivered an address of welcome.

It is the contention of Dada that everything means nothing, that even Dada means nothing. The Dada philosophy is a jibe at the rest of the world, which insists on taking itself seriously. It is a manifestation of the pessimism and the loss of faith in everything which has come over certain minds, some of them the most brilliant, since the war.

PRESIDENT HARDING JOINS ART LEAGUE

(Continued from Page 1)

established art societies, through the power of their juries, have made the struggle for a hearing bitter and far reaching among the most original and valuable of artists. Now, strong men can fight against opposition and it is good for them, but the opposition that is good for the development of a master artist is not the battle against poverty and self-interested organizations.

"We appeal to the people to come forward and co-operate with us in bringing this aspiration to a realization. We want the new notes in art as soon as we can get them, presented without prejudice, to stand from their own power of conviction, or to fall from lack of it. We want to free the artist from the ball and chain of poverty, and the prohibition of a try-out before the public. We aim for the absolute freedom of the artist in exhibiting his pictures, and it should be the interest of every one to bring about this idea, which we maintain is only expressed in the Civic Art Forum."

"We believe that with an adequate building containing suites of galleries suitable for the exhibition of oil paintings, sculptures, architecture, drawings, pastels, water colors and various crafts, New York would offer to the art world and the public a new field for self-organizing and self-judging groups of artists."

"This building, which would constitute the Civic Art Forum, might also be designed to contain a vast auditorium where great music festivals could take place for the benefit of the people, and its right and left wings might house all the literary societies and other bodies of the arts."

"The Civic Art Forum will be a building which shall be thrown open for the use of all who struggle in the effort to get at the great secrets of life through the arts."

Turning to the technical work before the

C. W. KRAUSHAAR

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Mahonri Young

RARE ETCHINGS by

Whistler, Legros, Bauer, Zorn
Muirhead Bone, Brangwyn
and Sir Seymour Haden

League, Mr. Bellows emphasized especially the need of absolute knowledge concerning pigments and artists' materials. In this there is great division of opinion and very little certain knowledge, so that, on account of the changes in chemical ingredients since the days of the old masters, painters at the present time cannot be certain as to the durability of their work. This, he asserted, was an anomaly in an age which possessed so much scientific knowledge. It should not be difficult, he thought, for artists, if they invoked the proper kind of scientific aid and had the proper sort of experiments made, to ascertain with certainty the properties, uses and limitations of all materials.

Mr. Bellows sketched a plan which has been presented by Bolton Brown for a research bureau and a laboratory. A detailed explanation of this plan will be made in a later number of The AMERICAN ART NEWS.

Dickinson Will Paint in St. Louis

Sidney Dickinson has left his Holbein studio and gone to St. Louis, where he will probably remain a year painting portraits.

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THE CIVIC ART FORUM

The campaign of the League of New York Artists for the erection of a great Civic Art Forum in this city was launched auspiciously and with enthusiasm last Tuesday night at a mass meeting called for that purpose. Addresses were made by men who are eminent in the art world. Among them was George Bellows. This painter is a big figure in American art. Many people do not like him. Some think his art is crude; some object to his assertive, if whole-souled, personality. He is not a second Daniel Webster when it comes to making a speech, but he "puts across" any idea he may have in his mind. Talking laboriously, from notes, and gruffly making the best of it, he explained the objects of the League.

In the middle of his talk another artist began to heckle him. Mr. Bellow's ready wit came to his aid and carried the day. He went on, said what he had to say, and when he sat down the big audience gave him such a rousing cheer as must have done his heart good.

That was the most significant thing that happened at the mass meeting. It evidenced solidarity among New York artists, and registered resentment against any display of personality in the great work which the League of New York Artists has undertaken to accomplish.

It will take a great deal more of this sort of sentiment to make the League the really effective body which it should become. In spite of this public manifestation of solidarity, there are germs of discord nurturing within the organization which may easily destroy it. There is also hostility outside of its ranks which should not exist. This condition is due partly to the personal jealousies that are ever present among artists, and partly to the bitterness that is engendered by the cultural institutions into which the art world is divided, and which leads to mutual hatred between camps of progressives and camps of conservatives.

As THE AMERICAN ART NEWS has several times pointed out, the League of New York Artists is not a cultural organization, and the wars of aesthetics have no place inside of it. The League has set about to accomplish certain things that all artists want to have accomplished. It is a place where the lamb can lie down with the lion without any danger whatever to the lion. (This is not a misuse of words, because a lion's dignity is a most vital thing).

Old antagonists should regard it as a special privilege to work together in the League. They should rejoice that they are able to hate each other and work together. It should be a special pleasure to do team work, and whenever it hurts particularly bad they should rejoice all the more. The staid academician and the crusading Modernist ought to take particular delight in clapping each other on the shoulder and saying, "Now, let's see what we can do!"

As Mr. Giles said, the project of a great palace of the arts was a dream of the late John W. Alexander, president of the National Academy. He planned and worked for it indefatigably, and at one time had succeeded in

welding together certain groups and certain private interests until it seemed likely that more land would be acquired and a vast structure erected on the site of the present Fine Arts Building. His labors in this behalf undoubtedly shortened his days.

The National Academy and the kindred organizations which at that time grouped themselves behind Mr. Alexander should lose no time in forming themselves behind the League of New York Artists. Even with that, the work would only have just begun. The task of raising funds and of obtaining the aid of the municipality is colossal.

Let every artist of whatever artistic creed or whatever personal animosity get into the movement unselfishly and whole-heartedly. By this means and by this means only will New York ever see its long dreamed of palace of the arts.

PROOF OF PRE-EMINENCE

The establishment by the University of Pennsylvania of a chair for training museum curators in "the science of painting, and the care, preservation and restoration of paintings," as told last week in the ART NEWS, is more significant than appears on the surface. Recognition of such a branch of knowledge by a seat of learning is unique; nothing like it has taken place before either in Europe or America. Its significance lies not so much in the fact itself, as in the causes which underlie it.

Museums in the United States have multiplied and thrived in the last few years. They have been filled both with old masters and with modern paintings. Not all the old masters have come from Europe, either, for in the last decade or two we have discovered American colonial art and hundreds of works that have rested in obscurity are now given their merited places on the walls of our museums.

Private collections have increased just as fast or faster. The public does not know of all of them, by any means. In the last seven years many new private collections have been formed and their owners, for obvious reasons, have not favored publicity.

Moreover, there is hardly an American city of any size that does not now have its art association, which modestly raises a certain amount of money each year and buys a picture or two by an American artist, to hang in the public library or in a certain room in the city hall, to form the nucleus of a future art gallery.

America, which used to be so backward in the arts, now, suddenly taking stock of itself, finds that it is pre-eminent in art activity. Therefore it is logical that an American university should be the first to establish a department for instruction in "the science of painting and the care, preservation and restoration of paintings."

Worcester Museum Celebrates

Its Twenty-Fifth Anniversary

WORCESTER, Mass.—The Worcester Art Museum is twenty-five years old. The president, Francis H. Dewey, in his annual report to the trustees, said:

"On February 25, 1896, a group of men and women met with Stephen Salisbury and learned from him the plan he had evolved to promote a greater interest in art in this city. That was the inception of the Worcester Art Museum.

"Mr. Salisbury's original gift of a site and the sum of \$100,000 enabled us to construct our building, and his subsequent gifts, which included the greater part of his fortune, have enabled us under the careful and discriminating guidance of such directors as John G. Heywood, Philip J. Gentner and Raymond Weyer, to fill it with treasures of art that will always be preserved as a memorial of our founder and his unselfish generosity."

The report of the treasurer showed the museum's assets to be \$3,621,337.46.

Chicago Decides Not to Tear Down

the Old Field Museum Building

CHICAGO.—The Fine Arts Building—"the Old Field Museum"—in Jackson Park, has received a reprieve. The south park commissioners have decided that no action will be taken by the park board toward wrecking the building. Art lovers in Chicago who are behind a movement to perpetuate the building with its pure classic architecture are jubilant because of the announcement.

The Fine Arts Building is the last remaining memorial to the World's Columbian exposition of 1893. To rehabilitate the structure will cost approximately \$1,640,000. The building as it stands today in Jackson Park occupies an approximate area of four and three-quarter acres, and has a probable value of at least \$3,000,000. If wrecked there would be no salvage and an additional expense for adjusting and leveling the park grounds.

CROWDS FLOCK TO
SEE MUSEUM SHOWPost-Impressionist Exhibition Proves to
Be Popular Feature at Metropolitan—
Complete List of the Pictures Shown

The special exhibition of paintings by Impressionist and Post-Impressionist masters has resulted in greatly increasing the attendance at the Metropolitan Museum of Art. Every day the large gallery devoted to the display is crowded with people, and the Museum officials are greatly pleased with the favorable impression that has been made.

The attendance on the opening day was 1,500, and several days since have seen an attendance of more than 1,000, much of which is attributed to the Post-Impressionist show.

The Museum has published a large and handsome catalogue of the collection, showing the source of each painting.

A complete list of the pictures making up the exhibition is as follows:

Bonnard—"Girl at Table with a Dog."
 Cézanne—"Sorrow," "The Bather," "Portrait of the Artist," "The Roadway," "L'Estaque," "Madame Cézanne," "Still Life—Four Peaches," "Still Life—Pears and Brandy Bottle," "The Bather," "Still Life—Fruit," "The Bathers," "Madame Cézanne" (Pellerin collection), "Peasant Woman," "Reflections in the Water," "The Bridge," "Still Life—Peaches," "Still Life," "Rocks and Pines," "Provence Landscape," "Still Life—Oranges and Ginger Jar," "Vase of Flowers," "Le Chateau Noir," "A Sailor."

Courbet—"Polish Exile—Madae de Brayer."
 Degas—"Chevaux de Courses," "Le Foyer de la Danse," "La Repetition au Foyer de la Danse," "Interior," "Salut de l'Etoile," "Before the Race," "The Bather," "After the Bath," "Woman on Couch," "Two Dancers Seated," "La Modiste," "Woman—Half-Length."

Deraïn—"Westminster, Blue and Grey," "Parliament Houses, Night," "Still Life—Fruit and Wine Bottle," "Window on the Park," "The Pine Tree," "Woman—Half-Length," "Landscape."

Dufy—"La Promenade."

Gauguin—"Caribbean Woman and Sunflowers," "La Orana Maria," "Maternity," "Brittany Landscape," "Landscape—Te Bura," "Landscape," "Hina—Tefatou," "A Tahitian," "Women by a River," "Promenade au Bord de la Mer, Tahiti."

Guillaumin—"Landscape," "The Valley."

Manet—"The Street Singer," "Rouviere in the Role of Hamlet," "Soap Bubbles," "Le Repos," "La Promenade," "Still Life."

Matisse—"Flowers in a Vase," "Girl with Flowers," "Window on the Garden," "Cyclamen," "Still Life—Melon and Peaches," "Spanish Girl," "Étretat," "Interior," "Woman in an Armchair."

Monet—"Falaises," "Étretat," "Vetheuil," "Plage de Sainte Adresse," "Étretat," "The Contarini Palace, Venice."

Picasso—"Woman at a Table," "Woman Dressing Her Hair," "Landscape," "Portrait of a Lady."

Pissarro—"Ascending Road," "The Market-place," "Apple Trees in Blossom," "Après-Midi Soleil, Rouen," "La Cote Sainte Catherine, Rouen."

Fuvis de Chavannes—"La Normandie."

Redon—"Roger and Angelica," "Apollo," "Etruscan Vase," "Two Heads among Flowers," "Vase of Flowers," "Illumined Flower," "Orpheus," "Ophelia," "Silence," "Vase of Flowers."

Renoir—"Lise," "Lady in Black," "Madame Maitre," "Man Lying on Sofa," "Lady with a Parasol," "Un Jardin, Rue Cortot, Montmartre, 1878," "The Vintages," "Benjamin Godard and His Wife," "Fog at Guernsey," "Chrysanthemums," "Argenteuil," "Girl Arranging Her Chemise."

Rouault—"Woman with a Hat."

Seurat—"Sunday at La Grande Jatte," "La Poudreuse."

Toulouse-Lautrec—"Portrait of Cipa Godeski," "Fille de Montmartre," "Woman with a Dog," "Woman Seated in a Garden."

Van Gogh—"Portrait of the Artist," "Still Life—Lemons and Carafe," "Chair," "Postman," "Head of a Boy," "Plough," "Farm House—Auvers."

Vlaminck—"The Old Harbor at Marseilles."

Vuillard—"Madame Hessele."

"Governor's Prize" in Ohio for

Best Native Painting at Fair

COLUMBUS, Ohio.—There are substantial reasons for expecting Ohio artists to show unusual interest in the state fair when it is held here next Fall. Some special cash prizes have been offered for the best work to be exhibited by Ohio artists, and they are sufficiently attractive to bring a larger response than has been seen in the past.

The Governor of Ohio has offered a cash prize of \$500 for the best picture exhibited by a resident artist in the state. Artists expect the contest for the Governor's prize will bring out many contestants.

In addition there is a prize of \$100 to be given for the best water-color picture exhibited by a member of the Columbus Art League. A cash sum of \$350 that will be offered as usual for the prizes designated by the donor of the fund, the same as in former years.

Paris Artists Revive Open Air

Market and Public Is Liberal

PARIS.—As an aftermath of the successful exhibition which young artists held recently on the walls of a popular cafe in Montmartre, there has been revived in the "quartier" after the lapse of more than a century, the old institution whereby artists offered their pictures in the open air. This picture market has been established in the Place du Tertre, an old-fashioned square on the Heights of Montmartre.

There being no place to hang them, the canvases are laid out on the ground. The artists, in their working clothes, bend over them, with would-be purchasers, and descendant on their merits.

Not only has the public taken to the oddity of the thing, but the dealers also, and a surprising business has been done.

ROYAL ACADEMY CUTS
ITS EXHIBITS TO 800Reduction from 1,300 Works Makes Display
More Enjoyable—Orpen Dominates,
with Pictures in All Rooms

LONDON.—The decision of the hanging committee at Burlington House to reduce by practically one-third the number of oils and water colors hung, as compared with the Spring Academy of 1919, is kind to the critic but hard on the artist. The reviewer, called upon to cope with only 800 pictures in place of the 1,300 of a couple of seasons back, sees only the wisdom in avoiding that mosaic of frames that in the past has done so much to detract from whatever merit may have pertained to the works themselves and congratulates the Academy on the display of greater taste and judgment in the hanging. The artist on the other hand deplores one more limitation in the opportunities afforded him of displaying his wares.

So far as this Academy has a definite characteristic (for it bears a most remarkable resemblance to the Academies of I know not how many previous seasons!) it may be said to be an Orpen Academy. This most prolific of artists dominates the majority of the rooms. Especially is his forceful personality notable in the Long Gallery, where his "Chef de L'Hotel Chatham, Paris," comes very near to being a masterpiece. It is an epic in paint on the art of the cuisine. Not alone is the man with the palate for sauces and soufflés drawn with an obvious appreciation of the psychology of the "bon viveur," but every accessory in the composition, from the bottle of beer to the uncooked cutlets, is treated with a finesse that reminds one of the Flemish School at its best. The paint is laid on with greater refinement than is the case with his portraits of Lord Haigh and Sir William MacCormack, where the technique is just a little too "slick" and a certain vulgarity and obviousness results, though this cannot wholly detract from the ability of the brushwork.

But perhaps the greatest surprise of the year is provided by Frank O. Salisbury, who displays in his large rendering of "And They Buried Him in Westminster Abbey among the Kings, November 11, 1920," a hitherto unsuspected appreciation of the larger emotional issues to be met with in themes connected with public ceremonials. For once his figures of the royal family, the archbishops and the ministers are not mere tailor's dummies; they are human creatures, capable of reverence and awe in the presence of the mysteries of life and death. There is atmosphere in the painting and depth in its conception. Far more impressive is this picture of the burial of the Unknown Warrior than that by the same artist, which deals with the passing of the procession on the same occasion by the Whitehall Cenotaph. Here the old woodenness, the same mechanical precision, prevails as heretofore.

This year there is but one Sargent portrait, that of Lieut. General Sir George Fowke, mainly interesting because of the new rendering of khaki which the artist has managed to furnish in it. A really decorative touch is contrived in what would otherwise be a purely conventional treatment by the vividness of the decorations or rather "ribbons" that appear on the soldier's uniform. Since 1914 many a military portrait has been painted, but none in which externals have been handled in so individual a manner.

New ground is broken in portraiture by Eric H. Kennington, who in his portrait of Lord Pentland has shown a curious insistence on the right of the background to equal consideration with the figure. In consequence one divides one's attention between the vigorously painted features of the sitter, the gilt columns of the architecture against which he stands and the still more virulent inlay of the marble pavement. The King and Queen of the Belgians, who find themselves very poorly portrayed in the vicinity by Herman Richter, pale into insignificance in the presence of this work.

Sir John Lavery, whose lady sitters display an ever increasing disposition to approximate in style and features to the artist's wife, sends in addition to some accomplished portraits, an interior taken at Beaulieu and another of the Vandyck room at Wilton, themes in which he evinces himself possessed of considerable elegance and grace.

Munnings contributes a number of equine studies in his usual breezy manner, and Charles Shannon a symbolic composition of "Vanity and Sanctity," which in spite of exquisite color and beautiful draughtsmanship, is marred by a certain faultiness of composition. Charles Sims is guilty of a certain emptiness in his "Wedgwood," an arrangement of nudes a little devoid of significance.

Brilliant work is sent both by Laura Knight, who seems to gain in directness and force with everything she exhibits, and by Mrs. Swinerton, who in her portrait group shows something of the subtlety of the 18th century masters in the harmonizing of setting with sitters.

Among the sculpture some of the most notable work is done, not in the more ambitious pieces, but in small pottery figures by Charles Vyse and Harry Parr, who are both doing much to recapture the charm wielded a couple of centuries ago by the famous china factories both of England and the continent.

—L. G. S.

Duveen Brothers

PORCELAINS
TAPESTRIES
OBJETS D'ART

Paris — New York

PHILADELPHIA

As a sort of pendant to the exhibition of the Bobo Tribe, young artists of the male sex, held last week at the Sketch Club, the Younger Group of Women Artists, students at the Pennsylvania Academy, opened an exhibition at the Annex of the Academy Schools, 1834 Arch street, that interests mainly in modern tendencies. In fact, some of these exhibitors have canvases in the show of the radicals now in progress at the Academy.

While the Bobos seem to run to landscapes, this group deals mostly with portraits, figures and still life. Viewing the collection in a general way, the element of color is its most noticeable feature, in some cases overdone or crude, in others restrained and reasonably conservative. In the latter class there is an attractive portrait of Miss Seeds by Sarah Langley, another, well marked in essentials, of Miss Margolis, by M. Virginia Parker and a very good "head" by Sarah Jones. Still life canvases, positive in color and direct in execution, by Sarah Carles, Peggy Shoemaker, and Sarah Baker are quite in the modern class.

The annual outing of the Academy Fellowship on May 14 will include a visit to the newly erected Swedenborgian Cathedral at Bryn Athyn, Pa. This beautiful Gothic edifice, one

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of the most important examples of ecclesiastical design in this country, owes its existence to the generosity of the late John Pitcairn and his son, Raymond Pitcairn, and has been in course of erection for a number of years. No expense has been spared in securing for the interior decorations of wood and stone carving and stained glass. The noble square tower of the cathedral gives to the country about it the impression of an English rural landscape.

Portrait miniatures by Alyn Williams, president of the Royal Society of Miniature Painters, are being exhibited at the Three Arts Club under the management of Mrs. Ethel Trevor Crookes. Among the twenty-nine exquisite little ovals displayed are portraits painted by royal command of Queen Alexandra and of the late King Edward VII, both done in Buckingham Palace. One of the most delightfully dainty works is a portrait of Mrs. William Randolph Hearst, and another is of a famous beauty, the Countess of Clonmell.

On the walls of another room at the club is displayed a remarkable collection of the original sketches of many famous paintings and etchings by the old masters.

There was opened with a private view at the Pennsylvania Museum, Fairmount Park, May 9, a very unusual exhibition of old silver plate, lent by its owners, members of colonial families, and vestries of some of the historic churches of Philadelphia and of the Southern States. Notable pieces are the Old Bruton Parish silver lent by William and Mary College, Virginia, dated 1660. A number of the objects were lent by the Ingersoll and Rae families of Philadelphia. —Eugene Castello.

Providence

Local artists were well represented in the forty-second annual exhibition of painting and sculpture which recently closed at the Providence Art Club. A large canvas by H. Cyrus Farnum, "Caravane en Marche, Sahara," was a spirited and pleasing performance full of interest. George A. Hays was represented by "On the Hill," a vigorous landscape with cattle, and Stacy Tolman by a representation of Henry F. Lippitt, the best portrait shown. Mabel M. Woodward, H. Anthony Dyer and Sidney R. Burleigh, to mention another trio of local artists, were all excellently represented by characteristic works.

Artists from outside Rhode Island, Robert H. Nisbet deserves first mention for his finely conceived although conservative landscape, "Winter's Harvest Time." Other important canvases were "Homeland Acres" and "Winter" by John W. Bentley of Woodstock, N.Y.; "Windy Day by the Sea" by Hobart Nichols, and "A Bird Call," by Helen Watson Phelps.

At the Rhode Island School of Design there are now on exhibition small bronzes and medals assembled by the National Sculpture Society. Especially attractive is the familiar but ever welcome "Girl On Roller Skates" by Abastina St. Eberle. Other excellent works are "Telesis" by Albert Henry Atkins, "On the Summit" by Edmond T. Quinn, "Dancing Girl" by Bessie Potter Vonnoh, "The American Sphinx" by A. Stirling Calder, "Cats" by Hunt Diederich, and "Young Lion With Rabbit" by Eli Harvey.

The Utopian Club is holding its second exhibition this season consisting of painting, sculpture, enameling and stained glass. C. Gordon Harris is best represented by "Flying Clouds" and "Summer Afternoon," landscapes showing sunny sketches of pasture land. Of the water colors, C. F. McCarthy's "Winter Morning" is easily the best. Of the numerous examples of sculpture by Christian Peterson, "The Pilgrims" and "Lincoln" are the most effective. A stained glass English antique window by Robert Barrie is admirable.

At the Providence Art Club, Fred R. Sisson is showing a group of oil paintings, water colors and lithograph drawings. Mr. Sisson has sketched and painted on, and around, Mount Monadnock and his views of that region are among his happiest offerings. The moonlight, sunsets and snow pictures have an introspective mood and are full of sentiment. This artist has the quality of imagination, so sadly lacking among those whose training has been too academic, and his work, although occasionally harsh and crude, has passages of dramatic intensity. In some cases, especially in the snow scenes done in water color, the process of simplifying by elimination has been carried so far that the finished picture has a certain austerity which is rather unsympathetic, but the final impression is one of great exhilaration and promise. —W. Alden Brown.

INDIANAPOLIS

The portrait to be presented by Wayman Adams to the National Academy, following his recent election, is to be painted by Charles W. Hawthorne, who came to Indianapolis to execute portrait commissions, including one of Evans Woollen, president of the Art Association. Mr. Hawthorne's representation of Mr. Woollen is included in the Hawthorne exhibition now occupying two galleries of the Herron Art Institute. He has painted two child portraits since coming to Indianapolis—those of Louisa Fletcher, daughter of Stoughton Fletcher, and of Evelyn Chambers, daughter of Mr. and Mrs. Laurance Chambers, and niece of Miss Lucy Taggart, the artist. He is now having sittings from Hugh McK. Landon.

When Mr. Hawthorne paints Wayman Adams the two artists will work simultaneously on portraits of each other. It will be recalled that Mr. Hawthorne worked similarly a few years ago, in Chicago, painting the portrait of Albin Polasek, while Mr. Polasek was modeling a bust of Mr. Hawthorne.

A bronze portrait bust of General Benjamin Harrison, modeled by Adolph Weinman, has been placed in the sculpture court of the Herron Art Institute. The commission was given to Weinman in 1919 by Evans Woollen, secretary of the Benjamin Harrison Monument Association, using funds left over from the Harrison memorial monument, designed by Charles H. Niehaus and placed in University Park.

John C. Johansen's painting of the American quarters in the Hotel Crillon, Paris, in 1919, with Peace Commissioner White seated at a table, has been presented as the fourth canvas from the Friends of American Art in Indianapolis to the permanent collection of the Herron Art Institute. The other three are "The Old Market Woman," by William Forsyth, of Indianapolis; "Portrait of Alexander Ernestoff," by Wayman Adams, and "The Jade Bowl," by Dines Carlsen.

A sundial "Passing of Time" by Myra Reynolds Richards, Indiana sculptor, will be placed in Garfield Park in June, with unveiling ceremonies. The work has been attracting much attention in the Herron Art Institute.

The most important sale made from the annual exhibition of Indiana artists was an autumn woodland scene, by T. C. Steele, bought by an Illinois collector. A spring landscape, by William Forsyth, was purchased by the graduating class of the Broad Ripple high school of Indianapolis.

Miss Lucy Taggart recently presented to the Herron Art Institute a canvas entitled, "Market in Nice," by Seevager, a French soldier.

A collection by Indiana artists is to be shown this Summer at Chautauqua, N.Y. —Lucile E. Morehouse.

Hartford, Conn.

Oscar Anderson, the Gloucester marine painter, had a very successful exhibition recently in the Annex Gallery of the Wadsworth Athenaeum of fifty canvases representing his latest work. He was very well received and sold fourteen canvases.

The eleventh annual exhibition of the Connecticut Academy of Fine Arts stands out as the best ever held by the Academy, particularly in the amount of very good works by our foremost artists, as well as our local men and women; and the local work compares very favorably and strong with the work of our national figures in art as represented in the exhibition this year.

Hugh H. Breckenridge showed his charming "Edge of the Woods," John F. Carlson his beautiful "Wintery Willows," D. F. Wentworth his lovely "Hamburg Cove in Winter" and "Harvest Moon," Marion Boyd Allen's "Motherhood," and William Baxter Classon's "The Beautiful Book," were well liked, and so was John F. Folinsbee's "By the Bridge, Lambertville," Harold Green's strong portraits of T. B. and Carl Ringins. Harry Leith-Roses' "A Grey Day" is a canvas that deserves the award it received. James Goodwin McManus showed a splendid portrait of a young girl "Miss B" and Albertus E. Jones a portrait full of feeling of his young daughter, "Dorothy." Clara Mamie Norton had a very interesting portrait of "Lillian Hellin."

Oscar Anderson showed "A Gray Day," a very truthful representation of Gloucester, and Carl Ringins by "Spring Bushnell Park" and a group of city buildings "In Winterland." Mathilda Browne had a remarkable canvas, "November."

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PARIS LETTER

May 4, 1921.

The procession of exhibitions continues indefatigably. Art ancient and art modern take their turn with intrusions of art which is neither one nor the other, nor even artistic. The season is in full swing and is understood to be "brilliant." The most successful event is, undoubtedly, the display of old Dutch masters at the Salle du Jeu de Paume, and who would obtain an adequate view of them must go just as the doors open in the early morning, for such is the crowd the rest of the day that the pictures can hardly be seen. The Salon draws good attendances, too, and if so much assiduity is not impelled by mere curiosity, it is a welcome sign.

The French Pastellists at George Petit's bring no discoveries, only confirming the public's constant taste for a medium artists are often inclined to consider with some suspicion owing to the facile effects too easily achieved therewith. Yet, when Chardin, La Tour and Russell, Degas, Lautrec, Renoir, Pissarro, and Odilon Redon, not to speak of Louis Legrand, Beatrice How and that wonder, Wyspianski (revealed in the Polish section at the Salon this year), are remembered, it has its place among the mediums as worthy as any.

The members of this society are not masters but they are competent enough. M. Abel Faivre's portraits of women and children are much liked for their style 18me. Guirand de Scévola, who has benefited by Odilon Redon's teaching, is more daring in his coloring. M. Baschet is true to life; Eugène Loup favors heads with characters; while Lhermitte and Montenard are each in their way good pay-sagistes.

Disappointing is Camoin's show at Marcel Bernheim's. Once an excellent painter, he has recently submitted to the effects of Matisse—that is to say, he has become slack, intentionally, deliberately. He has not, it is true, lost his eye for color or his knack for certain happy transparencies, but he has thrown his conscience overboard. He is not brutal, but far worse—careless. Sin of all, he fosters, cherishes, tends and nurses this carelessness to astonish the bourgeois once more, no doubt. Artists like Matisse and Van Dongen, living on their reputations, exercise the most noxious influence on men younger than themselves and who are in a hurry.

George d'Espagnat, at the same galleries, is not in so great a hurry as Camoin, nevertheless much of his work deserves to be devel-

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oped more fully, for he is an original and an intelligent disciple of Renoir (who was never in a hurry), and there is great charm in his broadly-painted, well-composed nudes.

Another artist who owes much to Renoir is M. Henry Ottmann, at Druet's, though his own personality be marked in his drawing, the choice of subject and in his composition. He designs his pictures with color as well as with lines and has a sense for the fitting and direct shade and a wonderful knack for the manipulation of purple, orange and violet. The freshness of his tones produces the most limpid of water and skies, as well as very fine flesh tints.

At Druet's, also, the painters belonging to the so-called *2me Groupe* are showing their work. A first-rate phalanx this, for it comprises MM. Desvallières, Guérin, Baignères, Flandrin, Bunoust, Urbain and Mme. Marval. The landscapes of Baignères and Urbain are excellent and Mme. Marval's big flower-pieces most broadly decorative, but the artist who stands out is, unquestionably, M. Flandrin. His portrait of a young girl in the open shows a solidity, a certainty of touch far surpassing Matisse and Van Dongen while being every whit as daring. It is so admirable that it drew the remark from Mr. E. V. Lucas, author of "A Wanderer in Holland" and "On the Track of Vermeer," that "It was really beautiful and could even be seen after Vermeer."—M. C.

Lynchburg, Va.

The tenth annual exhibition of painting and sculpture at Randolph-Macon Woman's College was thoroughly enjoyed by the 600 students and by the residents of Lynchburg. The display was arranged by Miss Louise Smith, professor of art. Appreciating her purpose and recognizing the educational value of a small, well selected exhibition in a college, many contemporary American painters and sculptors of the first rank have been willing to lend Miss Smith some of their best work.

The painters represented this year are Robert Henri, George Bellows, Bryson Burroughs, Edward R. Redfield, Albert Groll, Colin Campbell Cooper, Chauncey F. Ryder, Frank de Haven, Catherine C. Crichter, Margaret Spencer, Andrew T. Schwartz and Howard R. Butler.

For the sculpture, the college is indebted to Mr. Frank Purdy, who has lent some very fine small bronzes by R. I. Aitken, Solon Borglum, Lillian Baer, C. E. Dallin, Derginsky, Harriet W. Frishmuth, Anna Hyatt, Isadore Konti, Mario Korbel, Evelyn Beatrice Longman, Paul Nocquet, Edith B. S. Parsons, Albin Polasek, Louis Potter, Arthur Putnam, C. C. Rumsey and Bessie Potter Vonnoh.

From Randolph-Macon the exhibition will be sent to the University of Virginia, where it will remain through the centennial celebration.

Memorial Tablet for City Club

Carl Gruppe's memorial tablet designed for the City Club in memory of the ten members of the Club who lost their lives in the war, was recently unveiled by Mrs. F. N. Holbrook. The work was presented by Mr. Cameron Clark on behalf of the City Club Post.

LONDON LETTER

May 4, 1921.

The considerable extension which Messrs. Spink's premises have taken in King street, St. James, and their absorption of adjacent buildings into their splendid new galleries, has made a notable difference to this famous thoroughfare, giving it a dignity and distinction very delightful to the eye.

Though the firm of Spink & Son, Ltd., has been established in London for a century and a half, this particular branch has known but fifteen years of activity, but during those fifteen years several objects d'art of very notable character have passed through its hands. Foremost among these are the Leonardo wax bust which created one of the romances of collecting and is now lodged in the Berlin Museum, and the famous Nemi bronze which once adorned Caligula's pleasure gallery, and which, thanks to the first Lord Astor, is now housed in the British Museum.

A study of the works of art, at present to be found in the galleries gives testimony of the same judgment which, in the past, has made the achievements of the firm notable, for among the many treasures are to be seen fine examples, both of classic, mediaeval and Renaissance art, while among the pictures are canvases by such masters as Zucchero, Justus of Ghent, Van Dyck, Lely, Reynolds, Gainsborough, Turner and Lawrence. The oriental and Egyptian antiquities for which Messrs. Spink have built up a conspicuous reputation, include examples of the early dynasties, as well as a particularly interesting collection of carved stones, ivories and bronzes.

It is a curious assembly of visitors who congregate at the little Alpine Club Galleries to see the exhibition of A. J. Munnings, for it includes almost as many sportsmen and jockeys as art-lovers, all the notabilities connected with the turf coming to see how this "fresh-air" painter of horses has rendered their favorites. To his credit be it said, everyone is agreed on the excellence of the painting. Seldom have horse or hounds found a finer interpretation in art than that provided by Munnings, for not only is his technique vigorous and free but he has an understanding of stable-life which is vouchsafed to few artists.

The present high rate of taxation is said to be responsible for the appearance at the sales-rooms of many items of interest and value. From Ireland have come of late a number of notable collections, one of which, dispersed at Christie's, included porcelain of great merit. Of this Mr. Amor acquired for 420 guineas a Swansea dessert service, and for 160 guineas a Worcester jug. Mr. J. R. Thomas buying for £251 a dessert service of old Worcester.

The 17th and 18th century silver belonging to the Grey family, made good prices at Christie's, £4,000 being paid for twelve dozen dinner-plates by Mr. S. I. Phillips; the set of six silver sconces of the period of George II by Peter Archambo reaching as much as £3,100, while the 18th century toilet service by Felin passed at the sum of £2,000 to Mr. Lionel Crichton. It is rumored that not a little of this silver is ultimately destined for the States.

—L. G.-S.

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Dispersal of Alsatian's Collection to Be
Most Important Sale of Season in
Paris—Assemblage Is Most Diverse

PARIS.—"It is with some melancholy," writes M. Migeon, curator at the Musée du Louvre, in his preface to the catalogue of the Engel-Gros Collection, "that one views the dispersion of an arraignment so typically and traditionally French. For we know how collections of the kind were formed: a life-time of knowledge and quest and the exercise of infinite discernment were employed over such a one as this, for instance. Pains of the sort are not taken any longer in these days."

But there is another aspect to every story and if this dispersion is a loss to the archaeologist it is a great gain to the collector, who may confidently find here specimens selected with unusual competence and the most perfect care and not a single one of which is negligible.

This unique collection, brought together by a big Alsatian manufacturer in his château near Lake Geneva, testifying not only to the most complete taste but also to great eclecticism, comprises some ancient Greek marbles, bronzes, and Mesopotamian ware; a set of Arabic, Persian, Indo-Persian and Indo-Chinese miniature-painted vases; an important series of Persian vases; a cup in St. Porchaire, that rarest of wares not seen on sale for thirty years past; magnificent mediaeval goldsmiths' work; a Bible-cover in champlevé Limoges enamel of great beauty and a 14th C. Limoges enamelled copper plaque, showing the clerk, Gui de Mévies, on his knees before Philippe le Bel with an epitaph in Latin, and which is mentioned by Molinier in his book *L'Emaillerie*, Paris, 1891.

But the most unusual part of the collection is, according to M. Migeon, the group of stuffs and textiles. "There does not exist," says he, "a more precious Persian carpet than that, silver-woven with a mirheb ground, covered with inscriptions and which formed, at one time, part of the Albert Goupil collection; or again than the silk Indo-Persian carpet ornamented, on a grey ground, with a big leafy stem carrying five big yellow flowers, marvels of harmonious color and whose composition is incomparably pure in style."

The number of tapestries is small but of great value. Most striking is a 15th C. Flemish hanging with a floral polychrome ground representing a dance of hallebardiers and a long band (3m. 60 in length and 1m. 5 in width), showing five lover-couples talking and playing against a floral hedge—perhaps the most extraordinary Swiss or South German 15th C. tapestry known in the world.

An exquisite little panel in 15th C. Swiss tapestry work shows a young lord on horseback, his sweetheart seated behind him, hunting the stag which is seen in flight. An inscription in old German reads "Ich jag nach truwen. Find ich die kein lieber zit gelebt nie." (I hunt after love; should I find it I shall ne'er live a sweeter time.)

In some two-score weapons and pieces of armor all marvelously ornamented and rare and belonging to the 15th and 16th C., a Swiss dagger dated 1582 deserves special mention. It is extraordinarily chiselled. The broad open-work bronze sheath shows William Tell aiming his arrow at his son. This specimen is mentioned in Benvenuto Sufino's work and in the "Life of William Tell" by F. Heineman.

A highly interesting set of Italian and Flemish primitive masters includes a polygonic painting on wood, 16th C. Umbrian-Sienese school, attributed to Balducci, curiously composed and representing Diana and Actæon. Another most impressive 15th C. painting on a

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wood-panel shows Adam and Eve, hunted forth from the Garden of Eden. A Madonna and Child attributed to Thérèse Bouts, the 15th C. Flemish master, is very beautiful; a man's portrait by an artist of Clouet's school is very fine, and one of a woman by Corneille de Lyon (16th C.) is charming and replete with exquisite feeling.

One of the gems of the collection is a portrait of Philippe le Beau, King of Castille, by a master of the Flemish school. Shown half-length, he is seen wearing the order of the Golden Fleece. And nothing could be more fascinating than an enchanting Nativity of Saint John the Baptist by a painter of the Swabian school.

Equally lovely is a wood-panel of the Perugian school due to the hand of the Master of the Legend of St. Bernardin entitled "The Repast" and showing the entrance court of a nobleman's house where the latter is entertaining two Dominican sisters, one of whom is a saint.

A very beautiful "Virgin With the Book," attributed to Jean Provost (1462-1529), is seen seated in the midst of a charming perspective. A small man's portrait by Hans Holbein, reproduced in his book by Mr. Ganz, who thinks it represents Luke Horebort, an artist attached to the court of Henry VIII, deserves to be mentioned.

Attention should also be called to a fine man's portrait by Drolling (1752-1817), as also a "Baigneuse" by the same artist. The only picture by a contemporary artist is Dagnan-Bouveret's famous "Bretagnes au Pardon," awarded the Médaille d'Honneur at the 1887 Salon.

The signal items in the sculpture are a beautiful little Greek torso in Paros marble; two lovely little Madonnas with the Child Jesus, one standing, the other seated, 14th C. work and exquisitely graceful and full of feeling; some interesting German 15th and 16th C. carvings and a few terra cottas, among them a pretty Falconet in the true Louis XV manner.

This sale, which will be the most important of the season, will take place on May 30 and 31 and June 1, under the auspices of Me. Lair-Dubreuil, assisted by experts MM. Mannheim, Léman, Féral and Schoeller. —M. C.

New Orleans

The second and final lot of paintings collected during the thirty years prior to 1900 by the late Herman Levi, but which passed out of his hands and went to storage several years ago, has been disposed of by Stern's Auction Exchange.

Among the paintings sold were an autumn landscape by George Inness, dated 1867, wonderfully rich in color and strong in light effects; a landscape with a man driving an ox team by Horatio Walker; a wooded landscape and a mountain view by Alexander Calame; a moonlight marine by Vernet; several old Flemish still life subjects of unusual richness in color, besides old English, French, Flemish, and Italian paintings.

Among the principal buyers were Dr. R. W. Tuck, Alexander Hay, Dr. I. M. Cline, H. Keil, Albert Weiblen and H. Botnick. The collection contained some of the best paintings sold at public auction in New Orleans in recent years.

Milwaukee

During May, exhibits at the Milwaukee Art Institute comprise landscapes by Henry S. Eddy, of New York, and figure paintings by Adam Emory Albright, of Chicago.

The Eddy paintings are those shown in New York last autumn at the Babcock Galleries, and, in addition, the more recent work of this artist. Provincetown wharf scenes, house-tops, harbor dunes and winding village streets have been charmingly interpreted by Mr. Eddy, whose sound craftsmanship and delightful color have found many admirers in the middle west. The series of twenty-six paintings is to be on circuit during the summer and fall in middle western museums.

Mr. Albright, called the James Whitcomb Riley of the brush, has groups of children at play on the seashore and mountain, with the scene shifted from his usual Wisconsin and Illinois streams and woods to the colorful coast and hills of California. Twenty canvases are in the group.

Etchings by Ralph Pearson complete the showing for the month. —M. B. M.

Yiddish Art Magazine Appears

A new magazine called "The New Renaissance," a Yiddish monthly devoted to the arts, has made its appearance. It is edited and published by Charles Feldman, at 17 East 126th street, New York. It is copiously illustrated and manifests a strong tendency toward radicalism.

Auction Record

Collection of Napoleons

American Art Galleries.—Collection of literary, artistic and historical properties illustrative of the life of Napoleon Bonaparte; May 4-5. Total, \$28,473.50 for 1,049 lots. A report of the sale on items fetching \$200 or more.

30—Gold repeating watch with portrait of Bonaparte as First Consul; Henry Depeux	\$200.00
39—Six silver handled steel knives, used by Napoleon at St. Helena; Mr. Williams	220.00
41—Equestrian statue of Napoleon, 1806, in silver, by Prince Troubetskoy; E. F. Bonaventure	625.00
42—Statuette of Napoleon in Egypt, silver gilt; E. F. Bonaventure	260.00
52—Cambraceres, Bonaparte, Lebrun (The Three Consuls); aquatint in colors, by Pierre Marie Alix; A. Swan, agt.	340.00
53—Arc de Triomphe, original water color drawings; E. F. Bonaventure	230.00
59—Napoleon Bonaparte as First Consul, painting by J. B. E. Daille; E. F. Bonaventure	275.00
74—"Italie, 1796," oil painting by D. Raffet; E. F. Bonaventure	350.00
77—Napoleon, oil painting by Piat Joseph Sauvage; Mr. Williams	475.00
102—Sitting of the Council of Five Hundred at St. Cloud, stipple in colors, by F. Bartolozzi; E. F. Bonaventure	200.00
130—Napoleon Accompanied by General Berthier at the Battle of Marengo, stipple in colors, by Antoine Cardon; E. F. Bonaventure	210.00
316—"Bonaparte, First Consul of France," mezzotint in colors, by John Raphael Smith; E. F. Bonaventure	210.00
331—"Napoleon on the Bellerophon," mezzotint, by Charles Turner; E. F. Bonaventure	275.00
334—"Napoleon Bonaparte, First Consul of France," mezzotint in colors, by Charles Turner; E. F. Bonaventure	340.00
458—Histoire des Suisses ou Helvétiques, by P. H. Zallet, Napoleon's copy; A. Swan, agt.	320.00
529—Costumes of the French Army; A. Swan, agt.	375.00
564—Original manuscript of the legal opinion of the Lord Chancellor of Great Britain on the perpetual imprisonment of Napoleon; A. Swan, agt.	400.00
625—Life of Napoleon Bonaparte, by W. H. Ireland, 1st edition, extra illustrated; Gabriel Wells	390.00
640—Collection of autograph letters of Empress Josephine; A. Swan, agt.	300.00
798—Napoleon I. account-book at St. Helena, Jan. 1818-May, 1821; E. F. Bonaventure	290.00

O. A. Hawkins Americana

Anderson Galleries.—Books and pamphlets relating to Virginia, from the library of O. A. Hawkins of Richmond, Va., together with a small collection of Americana; May 2-3. Total, \$3,968.80 for 631 lots. A few of the items:

112—Congress Broadside of the Declaration of Independence, July 4, 1776; L. C. Harper	\$610.00
151—Governors of Virginia (autographs); W. M. Hill	195.00
329—The Southern Literary Messenger, vols. 1-38; Cadmus Book Shop	100.00
429—William and Mary College Quarterly, vols. 1-27; F. W. Morris	72.50

Auction Calendar

American Art Galleries, Madison Square South—Collection of hook rugs formed by C. E. Lawrence, of Belmont, Mass.; May 19-20, afternoons.
Anderson Galleries, Park Ave. and 59th St.—Americana from the Arbory Library and from the stock of the late George D. Smith, (Part 7); May 16, evening—Seventy-five pictures by James N. Rosenberg and 117 pictures by Marsden Hartley; May 17, evening—The William Brewster collection of coaching, hunting and racing scenes, in colored lithographs, paintings, aquatints, etc.; May 19, evening—Thirty-one string instruments brought from Italy by Frederick C. Gallo; May 19, afternoon.
Clarke's, 42 East 58th St.—Senor Luis Ruiz collection of Spanish antiques; May 17-21, afternoons.

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Paris Auctions

Galerie Georges Petit, May 20.—M. J. Cabruja collection. Modern pictures by Boudin, Chaplin, Diaz, Henner, Lebourg, Lépine, Pissarro, Sisley, Van Marcke, Ziem. Auctioneer: Me. F. Lair-Dubreuil. 6 rue Favart. Experts: M. Allard, 20 rue des Capucines; M. Schoeller, 8 rue de Sèze. Exhibition: May 18 and 19.
Galerie Georges Petit, May 23 and 25.—M. D— collection. Old masters; objets d'art and objets de vitrine; old furniture and tapestries. Auctioneers: Me. F. Lair-Dubreuil, 6 rue Favart; Me. A. Desvignes, 26 rue Grange Batelière. Experts: M. G. B. Lasquin, 11 rue Grange Batelière; M. Paulme, 10 rue Chauchat; M. E. Pape, 174 Fbg. St. Honoré. Exhibition: May 21 and 22.
Hotel Drouot, Salles 7 and 8, May 27 and 28.—Mme. Grand de Dedem heirloom, first sale. Old objets d'art and furniture; Brussels tapestries. Auctioneers: Me. Henri Baudoin, 10 rue Grange Batelière; Me. Maurice Carpentier, 14 rue Grange Batelière. Experts: MM. Jules Féral, 7 rue St. Georges and René Blé, 58 rue La Fayette. Exhibition: May 26.

Sacramento, Cal.

The peak of the art season was reached in Sacramento with the Kingsley Club's annual exhibition of paintings. The collection contained thirty-four paintings by leading artists of the country. There were a few low-toned pictures, but many of the canvases were decidedly daring, not to say startling, in color.

There were two canvases by J. Alden Weir, whose death has occurred since the club last exhibited his work. Among the outstanding features may be mentioned "The Bouquet," by Frieske. Two portraits that also attract attention are the "Young Girl," by Jean McLane, and "Margaret," by Louis Betts.

Two colorful portraits by Robert Henri and Charles Hawthorne were features, as well as a remarkable nude by Leon Kroll. Among the figure paintings of charm and significance may be mentioned "Springtime," by Childe Hassin; "The Door," by Ivan Olinsky; "Marion of Hewn Oaks," by Douglas Volk; "Arranging Flowers," by Howard Hildebrandt, "Lamp-light," by Edward Dufner, and marine paintings by Frederick Waugh and Emil Carlsen.

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CHICAGO

The Bryden Galleries are holding a spring exhibition of American landscapes in oil by Royal Hill Milleson. The twenty canvases included in this collection reflect the glories of Oregon in art. They are big and broad and colorful with a wonderful feeling of the wide panorama of the country.

The "Introspective Show" at the Arts Club is proving to be one of the most interesting events of the year. It features the work of the younger men with a leaning toward the transcendental. Mr. Eggers of the Art Institute is showing with this group, which comprises among the older men Raymond Jonson, Claude Buck and Benjamin Koopmann. Among the newer exhibitors are Bert Elliott, Geo. Constant, Anders Haugseth, Gerritt St. Clair, George Rich and Jennings Tofel. This is said to have been the first exhibition at the Arts Club at which interest in the pictures surpassed the interest in the social side and the tea.

The O'Brien Galleries are making a feature of the landscape and figure work of a group of brilliant New York, Philadelphia and Boston women painters. The group includes such names as Mary Colton, Helen K. McCarthy, Constance Cochrane, Isabelle B. Cartwright, Cora S. Brooks, M. Elizabeth Price, Eleanor Abrams, Lucile Howard. The idea of presenting and encouraging the work of women painters has long been a favorite one with Mr. O'Brien.

Two very fine marines by Paul Daugherty have just been received at the O'Brien Galleries as well as one of Gifford Beal's wonderfully colorful Provincetown street scenes.

Erwin S. Barrie has just returned from an eastern trip devoted to finding material for forthcoming exhibitions at the galleries of Carson Pirie Scott & Co. He has arranged a brilliant programme for the Fall and Winter seasons, wherein the works of younger men of sterling worth, not yet arrived at top notch prices, will be featured. The Hovsep Pushman will open Saturday in these galleries. It has been arranged in an appropriate and telling manner and makes a brilliant room.

The J. W. Young bidding sale started this week. Eighty-five comprise the collection.

The Anderson Galleries, in Michigan avenue, have just received a wonderful Thaulow, painted in Normandy in the springtime. An Inness of first importance has been recently acquired, belonging to the much prized period of the 90's and glowing with the glorious autumnal atmospheric effects of his most brilliant canvases. A

Blakelock moonlight, soft, poetic and elusive, radiating a little of the afterglow of day into the coming night, is also among the recent treasures picked up. The Colonial portrait exhibition continues to draw interest and enthusiasm and will remain in place for another week.

—Evelyn Marie Stuart.

Seattle

The exhibition at the Seattle Fine Arts Society's rooms last month was one of arts and crafts. The pleasing arrangement and lighting added much to its attractiveness. Several large pieces of batik and some handsome Chinese embroidery gave the walls the appearance of a handsome residential interior. Most of the batik was the work of Maurine Hyatt, of Seattle.

There were fireplaces in tile and stone, a bird-bath in tile and wall designs in tile, all the product of a Seattle establishment. Among the other articles exhibited were hand-woven rugs, fancy wall mirrors, plaques, pieces of old English silver, Chinese and Japanese brass and pottery, a few pieces of Indian pottery, hammered bronze pieces, jewelry, cameos, embroidery designs, etc.

An exhibition consisting mostly of oils by Clara Stephens was held at the Fine Arts Society's rooms. The two that attracted most attention were a study of a group of children cutting a pumpkin, called "The Jack O' Lantern Maker," and a woman seated looking at a magazine, called "The New Magazine." Both were in beautiful, warm, sunny tones. Some of Miss Stephens' best work was found in a series of small landscapes and shore-line views. There were several very good portraits of women and girls. Miss Stephens is recognized as one of the coming artists of the Pacific Coast. She is an instructor at the Portland Fine Arts School.

The display was completed by a number of oils and water colors loaned by Seattle owners. There were several of Yashushi Tanaka's landscapes, three or four by Raymond Gilbert, a large canvas portraying "Old Amsterdam" by Pieter Vankirk, a Dutch "Haying Time" by Van Seemputen, two or three scenes along the California coast near Carmel by John O'Shea, a "Spring in Brittany" by Walter Griffin, a series of architectural water colors by Carl Gould, and a number of brilliantly colored pastels by Frere Champney.

The school exhibit of drawings and paintings will open on May 15. —A. M. S.

CALENDAR OF CURRENT EXHIBITIONS

Ackerman Galleries, 10 East 46th St.—Exhibition of original etchings and dry points by Kinney, Blampied, Hankey and Clark, through May.
American Numismatic Society, Broadway between 155th and 156th Sts.—Exhibition of Napoleonic coins and medals.
Anderson Galleries, 489 Park Ave.—Paintings and sculpture selected from the fifth exhibition of the Society of Independent Artists, under the auspices of the International Studio, to May 21.
Babcock Galleries, 19 East 49th St.—Exhibition of pastels by Carl Schmidt, through May 28.
Brooklyn Museum, Eastern Parkway (Museum Station, 7th Ave. Subway).—Exhibition of costumes and textiles from Eastern Europe, May 3 to June 1.
Brown-Robertson Galleries, 415 Madison Ave.—Color etchings by George Senseney, to May 21; Painter-Graviers Society, May 14-31.
Brunner Galleries, 43 East 57th St.—Exhibition of Modern French painters, and landscapes by Jennie Van Fleet Cowdery, through May.
City Club, 55 West 44th St.—Exhibition of etchings, to May 17.
Dudensing Galleries, 46 West 44th St.—Special exhibition of water colors by Arthur F. Musgrave, and pastels by Cecil Bone, to May 28.
Ehrich Galleries, 707 Fifth Ave.—American group exhibition, through May 15.
Greenwich Society of Artists, Bruce Museum, Greenwich, Conn.—Fifth annual exhibition, beginning May 14.
Hispanic Museum, 156th St., Broadway.—Spanish works of art, El Greco, Velasquez, Goya.
Hotel Majestic, Central Park West and 72nd St.—Oils, pastels, etchings and drawings by Joseph Margulies, through May.
Junior Art Patrons, 215 West 57th St., (Fine Arts Building).—First exhibition, May 7-21.
Kennedy Galleries, 613 Fifth Ave.—Original drawings of American birds by Louis A. Fuertes; collection of ship models; through May.
Keppel Galleries, 4 East 39th St.—Original lithographs by George Bellows, through June 4.
Kinsore Galleries, 668 Fifth Ave.—Studies of women by Eyre de Lanux, through May.
Knoedler Galleries, 556 Fifth Ave.—National Association of Portrait Painters, ninth annual exhibition, through May 14.
Kraushaar Galleries, 680 Fifth Ave.—Paintings of Spain by Max Kuehne, through May 21.
Levy Galleries, 559 Fifth Ave.—French, Dutch and American paintings.

Metropolitan Museum, Central Park, at 82nd St.—Exhibition of Impressionists and Post-Impressionists. Paintings, beginning May 3, 10 A. M. to 5 P. M.; Saturday until 6 P. M.; Sunday, 1 P. M. to 6 P. M. Monday and Friday, 25 cents admission.
Milch Galleries, 108 West 57th St.—Annual sculpture exhibition, to May 31.
Montclair (N. J.) Museum of Art.—Exhibition by artists of Montclair and vicinity, beginning May 14.
Montross Galleries, 550 Fifth Ave.—Group of American painters.
Mrs. Malcolm's Gallery, 114 East 66th St.—Fancies in color and line drawing by Stewart Reinhart.
Museum of French Art, 599 Fifth Ave.—Exhibition of drawings by Helen Dryden, for the costumes for "Clair de Lune" and stage settings by John Barrymore, through May 28.
Mussman Galleries, 144 West 57th St.—Monotypes by Eugene Higgins, to June 1.
National Revival of Industrial Arts, 816 Fifth Ave.—Bronzes by P. Troubetzky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.
Parish-Watson Co., Inc., Fifth Ave at 46th St.—Special exhibition of Early Chinese Art, including Old Chinese Porcelain.
Pen and Brush Club, 134 East 19th St.—Exhibition of black and white illustrations and designs, to June 3.
Pratt Institute, Brooklyn.—Exhibition of pencil and water color drawings made in China and Korea, by Major Willard Straight, through May 19.
Public Library, Print Gallery.—Making of a Japanese print, through May 15. Stuart Gallery, American wood-block prints of today, from May 16; animals in French prints, through May.
Ralston Galleries, 12 East 48th St.—Paintings of Barbizon School, English portraits of XVIII C.
School of Applied Design, 160 Lexington Ave.—Twenty-ninth annual exhibition, May 17-22, daily 10 to 6, Sundays 1 to 5.
Schultheis Gallery, 142 Fulton St.—Marines by C. R. Patterson, through May.
Scott and Fowles Galleries, 667 Fifth Ave.—English portraits and landscapes of the XVIII C.
Wanamaker's (Belmont Gallery), Tenth St. at Broadway.—Exhibition of contemporary paintings, through May.
Whitney Studio Club, 147 West 4th St.—Members exhibition, paintings by Stewart Davis and Torres Garcia, to May 16.
Woolf (Catherine Lorillard) Art Club, 802 Broadway.—Annual exhibition of members' work, to May 15; 4:30-6 P. M. daily.

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